new**value**news

number seven – **Philips Design** – January 2001

PHILIPS

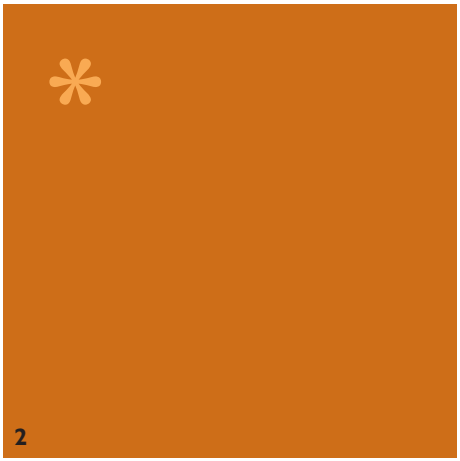
Let's make things better.

welcome

By integrating design and technology in dedicated solutions developed in response to and anticipation of socio-cultural developments, we help our clients to find new ways to create value for their brands. To start with, that value may be intangible, but it will later grow into highly tangible value on the balance sheet. At the same time, we try to create value for consumers in the form of a new, and better, quality of life – step by step and in all sorts of ways.

new**value**news is intended to help us maintain an ongoing dialogue with our clients and partners and to illustrate how we at Philips Design are pursuing the concept of 'new value'.

Stefano Marzano, *CEO Philips Design*



newvaluenews

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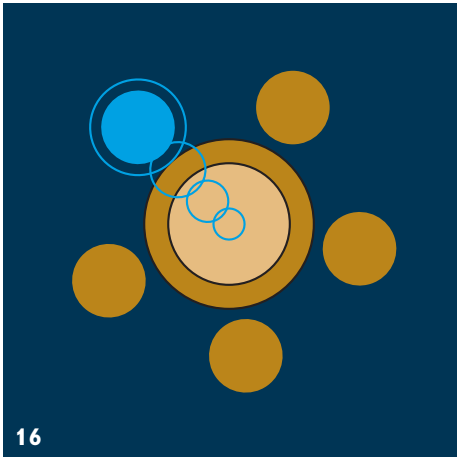

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tell me, I forget
show me, I remember
involve me, I understand

Marshall McLuhan once said: "Historians and archaeologists will one day discover that the ads of our time are the richest and most faithful daily reflections any society ever made of its whole range of activities".
In other words, the way we communicate is a mirror of the way we live. And, as our lifestyles change in the shift from the industrial to the digital age, communications (from public and media relations to advertising) will certainly find new territories to explore.

An important change that is already occurring is the shift in focus from functional values (product-related communication) to aspirational values (lifestyle-related communication). If we exclude the world of commodities, advertising is increasingly focusing on depicting small life-stories and on linking attitudes and ways of living to a product, a service or a brand. However, new changes lie ahead of us.

Research in the socio-cultural arena shows that we live in an age of uncertainties, as life for most people in Western societies no longer develops in a linear fashion. Today, personal, professional and geographical changes make people highly versatile, changeable and unpredictable in the choices they make during their lifetime.
Their interests with regard to products are changing. Nowadays, "consumers are concerned with more than whether a product will meet their needs. When asked, many of them are worried about advertising practices, how products are made and how the production or use of products affects the environment. Many consumers (55%) say they are willing to pay more for products with labels that state the item was made without the use of child labor"[1].

This means that companies and brands are increasingly seen as 'accountable' for what they do. A recent social survey carried out for the World Business Council for Sustainable Development shows that multinational companies have replaced governments in the eyes of the public as the main actors in facing up and finding answers to global environmental issues[2]. This is also reflected in governmental regulations, which increasingly hold the industry responsible for the products that they manufacture once these products have reached the end of their life cycle.
This would seem to indicate that, in this age of uncertainties, a new relationship is being established between people and brands, where the latter are no longer seen as mere providers of products or services, but as active factors that could contribute to the development of new certainties. For this reason, many branding experts suggest that the focus on core values – what a brand stands for – should be the next objective in communications.

This shift in 'what' we should communicate is mirrored by a shift in 'how'. In *The Experience Economy*, Pine & Gilmore state that we are now moving into an era in which people value 'experiences' more than

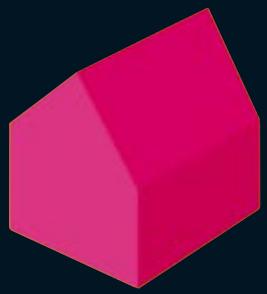
material goods, products or services. Experiences are events that, developing over time, change us – hopefully in a positive way. The key to an experience is personal involvement: physical, psychological, sensorial and intellectual. An 'experiencial communication' aims at involving the audience totally, through all the phases that make up an experience: Impression, Discovery, Use and Memory. Naturally, many disciplines contribute to the development of a 'communication experience'. The use of multimedia tools, for instance, can offer great support in addressing sensorial involvement.

This issue of new**value**news looks into the way we approach communications at Philips Design, both in the events that we organise and in the thinking behind the design of physical products and environments and virtual spaces. We believe that the basic value of any brand lies in the trust people place in it. Lose that, and you've lost everything. High Design – design enriched with expertise on human sciences, technology, communications and aesthetic trends – has the potential to play a key role in the development of involving, issue-based brand communications. By focusing on meaningful, long-term issues, the latter can help establish a closer bond of trust between the brand and the public.

Laura Traldi, *Editor*

[1] Key findings by Saurage-Thibodeaux Research

[2] Research carried out by the Philips Design Trends & Strategy Group for the World Business Council for Sustainable Development.



* The *Home of the Near Future* project, focused on creating a debate on how technologies could be changing our domestic lifestyle, has generated ongoing press coverage for more than one year now.

* As for communications issues, the number 1 identified brand success factor is the focus on core values.
(source: Through The Loop branding agency)

* Boomers search for the meaning of life.
(source: Quirk's Marketing Research Review, ©1999)

* Many marketers become so focused on getting products out the door and onto the shelves, they forget the most important thing – the company. This is especially common in start-ups and small companies with little or no corporate identity.
(Gail Pomerantz, principal of GPA, consulting firm specializing in marketing and investor relations)

* What we have in front of us is a world in which economies of soul become more important than economies of scale, and one where spiritual or emotional intelligence will become as important, if not more so than rational intelligence and linear thought.
(Martin Raymond, Viewpoint, 8-2000)

news

• **CAPITAL NEWS** Philips Design now has a presence in Amsterdam. The new office, opened on October 16, will focus on e-design activities: interactive media design based on Internet applications. The team consists of interactive media designers, web designers and software designers. Branch Director is Lorna Goulden, formerly Interactive Design Manager at Philips Design. Philips Design Amsterdam will undertake projects for Philips and external clients, as well as for Origin, with technical input being supplied by Origin and external partners. The new office is still recruiting.
More information from Lorna.Goulden@philips.com

• **ONGOING SHOW** The Home of the Near Future is currently on show in Taiwan in four major locations, that have so far attracted press, opinion leaders and the design world (Taipei Dec 1- 10, Taichung Dec 15-20, Tainan Dec 27 - Jan 1, 2001, Kaoshiung Jan 6 – 14, 2001). It is estimated that the exhibition is visited by approximately 1.5 million people. In the near future, the project will be on show in Spain, to feast the 75th anniversary of Philips in Iberia, and in South America.
More information from Laura.Traldi@philips.com

• **ONLY 1 WITH 2** Philips was the only company last year to pick up two Industrial Design Excellence Gold Awards, presented annually by the Industrial Designers Society of America. Fabio Offredi, Manager of Product Strategy and Planning for Philips Consumer Electronics, and Terry Fassburg, Vice-President PR for PENAC, were presented with the awards on September 23. The winning designs were the Philips 'New Vision' TV (already awarded the CES Innovations 2000 Award honoring product excellence in Design and Engineering last Winter) and Philips Design's visionary project *Culinary Art*.

• **E-LLIANCE** Under the motto 'e-design for e-business', Philips Design and Atos Origin have formed an alliance to develop interactive media based on internet applications. André Rotte (Vice President, Philips Design) and Atos Origin's Kimberly Rayburn (Director, e-business USA) are currently drawing up a business plan for the US. The alliance allows the two companies to exchange and enrich their expertise and to offer clients solutions that include both technological and design know-how. A similar construction is being developed for the Asia-Pacific region with K.C. Neoh (CEO Asia-Pacific) of Atos Origin.
More information from Andre.Rotte@philips.com

• **FRESH ORIGINS!** Philips Design has recently designed www.atosorigin.com. The site went live on November 2, right after the shareholders meeting held to approve the merger of Atos and Origin. The brand design of this site is the basis on which Philips Design is developing the overall corporate identity for Atos Origin. *More information from Dolf.Wittkamper@philips.com*

• **LIVING MEMORY** Philips Design showed its Living Memory project at the European Knowledge College in Opio, on the Côte d'Azur in France. The EKC, an event organised by McKinsey, gathered McKinsey clients from all over Europe to discuss the issue of how to enhance knowledge transfer between individuals, organisations and communities. The focus of the event was Internet-based solutions and e-business.
More information from Laura.Traldi@philips.com

• **CLOTHING RANKS** From November 2-29, Philips' and Levi's ICD+ was featured at *The Supermodern Wardrobe*, a month-long exhibition mounted by the V&A Museum and the London College of Fashion. The exhibition looked at how designers are responding to the complexity of contemporary urban life with clothing incorporating many different functions and resulting in transformative and hybrid garments. Designs by Issey Miyake, Hussein Chalayan, Patrick Cox, Mandarina Duck, Samsonite, Vexed Generation and others were featured alongside fashion images, luggage, two-wheeled vehicles, video and sound.
More information from Laura.Traldi@philips.com.

• **INTELLIGENT MOVES** The Intelligent Fibres group of Philips Design has moved from Redhill to London's Old Street area, the heart of design-land. The Group, which co-developed Wearable Electronics with Philips Research, focuses on the researching the application of intelligent textiles and other new technologies for several consumer product categories (automotive, fashion, furniture...), and is already collaborating with several major brands. The Intelligent Fibres Director, Clive van Heerden, will devide his time between London and New York.
More information from Clive.vanHeerden@philips.com

• **MOVING STORY** The Philips Design studio supporting Philips Consumer Communications has moved within France from Le Mans to Montrouge, near Paris.
More information from Tammo.de.Ligny@philips.com

• **ISRAELI HOME** On October 2, in collaboration with Philips Design, Philips Israel presented *The Home of the Near Future* at the Azrieli Centre in Tel Aviv. Hosted by Uzi de Haan (CEO, Philips Israel), it was Philips Israel's first large-scale brand positioning activity. Guests included former Israeli Prime Minister Mr Peres (in the photo with Gus Rodriguez), the Dutch Ambassador Mr Fröger and the Israeli Minister of Finance, Mr Shochat. Keynote speakers were Josephine Green, Director of Trends & Strategy, and Gus Rodriguez, Design Account Director CE, both from Philips Design.
More information from Laura.Traldi@philips.com

PHILIPS

It's only been five years since the concept of 'wearable electronics' was explored for the first time in Philips Design's 1995 **Vision of the Future** exhibition. Today, that vision is already a reality with the introduction of the ICD+ (Industrial Clothing Division) line, the first commercial results of a partnership between Philips and Levi's®. The first ICD+ garments are available at selected European retail outlets.

ICD+: what is it all about?

Hard + soft = Wearable

Wearable electronics are not just the first active integration of functionality into 'soft', emotionally attractive products, they also represent the first fusion of a traditionally technology-focused industry with the more emotion-driven world of fashion. Partnerships allow expertise from a range of disciplines to mix, with new and often unexpected results.

Meeting of minds

The new concept of integrating communication and entertainment systems into clothing was developed by Philips Design and Philips Research. It required the collaboration of a unique, multi-disciplinary team that included fashion and textile designers, electronics and software engineers, and product and interaction designers. This combination of expertise was necessary in order to achieve results that would adapt the technology to the human being, rather than the human having to adapt to the technology.

Commercial partnership

How did Philips and Levi's® get together? "Levi's® heritage is based on the tradition of workwear," says Peter Ingwersen, of Levi's®, "but our first miner's pants were launched in 1873. We needed to examine what people need from workwear today. We identified a group we call 'nomads', who are constantly on the move, always in taxis or airports and needing to be wired, so we began looking for partners." Philips, for its part, has been exploring alliances with a number of partners in different fields.

"Slowly but surely, many objects that surround us in everyday life will smarten up," says Stefano Marzano. "They'll change from being passive objects to active subjects. Philips has a significant role to play here, together with makers

< **Smart jacket**
Never again will you think that ICD+ is just a jacket with a few products in the pockets…
Imagine you're listening to music and the phone rings? No problem: the Remote Control automatically switches the function from the MP3 to the phone. And when you've have finished, it's back to the music again.
Do you want to have your friend listen to your favourite music from your MP3 via your phone? The Remote Control allows direct transmission of digital-quality sound through the Xenium.
A washable, soft-touch remote control pad allows you to switch between functionalities.

Fumble-free >
Just speak a name naturally and the new Philips voice-activated Xenium 989 will dial their number for you. Hands and hassle free!

MP34*U* >>
Walk to the beat of your personal soundtrack coming from the subtly integrated Rush! MP3 player.

of traditional products. Clothes – the personal domain – was a natural direction for us. The ICD+ range is just the first brick in what will turn out to be a Great Wall of China."

Ladies and gentlemen: Let's hear it for the ICD+ range!

Beetle – Inspired by scooter riding, *Beetle* is water-repellant, breathable and durable enough to give you the day-to-day protection you need out there in today's urban jungle.

Mooring – *Mooring* is a versatile garment for the contemporary nomadic commuter: an inner vest contains the electronics, while an outer jacket provides protection against the elements.

Producer – Specially cut to meet the needs of those working in the film and music industry, *Producer* has zip-down flaps to give easy access to electronic devices. Cut and print!

TRC Gilet – A simpler body warmer than Producer, the Gilet can still handily store items without needing lots of pockets. Stay cool or warm, thanks to Outlast® temperature-regulating fabric.

Do u-wear i-wear?

ICD+ merges function, fashion and technology to provide relevant clothing for specific, trend-setting target groups – including tech-savvy types, successful city-to-city commuters who want to be connected at all times, youth on the cutting edge of what's hip, such as skaters and surfers, not to mention the new breed of multi-ethnic workers with aspirational lifestyles.

Functional cool

Overall styling of the jackets is by Italian fashion design guru Massimo Osti, a pioneer in developing functional garments and textiles. The driving force behind labels like Stone Island

Modular – adaptable to suit different conditions and needs

Protective – providing protection through new, innovative forms and fabrics

Connected – incorporating integrated up-to-the-minute wearable technology

Private ear >
Take phone calls or listen to music through the ear-gear that can be stowed in the collar of the ICD+ jacket.

Collarful language >>
The ultimate in hands-free calling – you can talk to the world through the collar microphone. Don't bother looking for it, just speak. It will find you.

and CP Company, and later Left Hand and Massimo Osti Production, he was recently ranked most influential menswear designer of the nineties by UK fashion mag *Arena Homme Plus*. Jenni Arksey, Fashion Designer at Levi's®, and Nancy Tilbury, Small Apparel Designer at Philips Design, have jointly designed the integration of the technology into the garments, ensuring that the ICD+ range is as easy and as natural to use as possible.

Body Network I

The functionalities in the ICD+ line are linked in a personal area network (PAN) through wires integrated into the jacket design. Designers and technologists are now working on the next quantum leap: technology that allows electricity and data to be conducted through the textiles themselves. The result? A totally unobtrusive 'body network'.

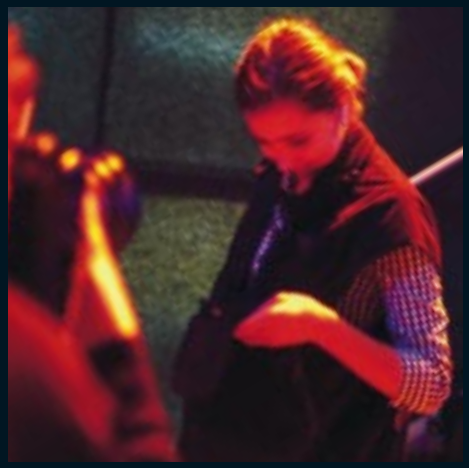
Body Network II.. III.. IV?

Tomorrow's wearable electronics will not only let you communicate with those around you – they'll actually put you in touch with your own body. How about sports garments that track your heart-rate, your blood pressure or the composition of your sweat? Or a dress that monitors your unborn child, a jacket that helps you find your way in an unknown city, or a sweater that helps you remember not to leave your keys behind?

So what's next in Wearable Electronics?

Perform – *Digital suits for business professionals*
Enjoy – *Interactive playsuits for children*
Work out – *Electronic sportswear*
Connect – *Wired street wear for youth*
Embody – *Enhanced bodycare and adornment*

Watch this space…



the launch

Dress sense:
when two cultures meet…

When ICD+ was launched in July last year, its creators knew they were bringing more to the market than just a highly innovative product – they were introducing the start of a whole new lifestyle. The challenge for Philips Design, who were assigned with the creation of the product launch event, was to be able to allow the audience to fully experience this new lifestyle, by addressing the audience through their senses, minds and bodies.

"When thinking about how to approach the fashion press and the technology press at the same time, with the same product, we realised that we had to find ways to address people who normally communicate with different values and beliefs," says Stefano Marzano. "ICD+ marks the beginnings of a completely new lifestyle, in which technology is unobtrusively integrated into objects that surround us in our everyday lives. Inserting functionality in clothes is a first, very important step that opens up a whole new world of possibilities for the creation of a real ambient intelligence. The challenge in the press event was to communicate this to such a diversified audience. The only way to do it was to involve them personally, and to allow them to experience on their own skin what that new lifestyle could mean."

'The jury thinks that Philips and Levi's® show real courage with this line of clothing and proves that the firm is a genuine leader in the innovation field. ICD+ is a new concept, which will make consumers think differently about clothes and electronic equipment.'
Jury statement from the Good Industrial Design Foundation of the Netherlands, who awarded ICD+ with the 2000 Good Industrial Design Recognition

involving the body
Models show the jackets and address the audience. Editors try on the garments and experience on their skin the freedom and comfort of the connected life.

appealing to the senses

Through a multimedia show of sounds, images and words, journalists could experience today's hectic lifestyle, which slowly transforms into a connected future characterised by unlimited freedom and comfort.

Peter Ingwersen, Brand Director of Levi's® Premium

addressing the mind

Stefano Marzano, designer Massimo Osti and Peter Ingwersen, Brand Director of Levi's® Premium, explain the vision behind wearables, the pioneering role that both Philips and Levi's® have played, and the actual design approach to ICD+, which integrates highly functional textiles and technology. Simon Turner, Vice President of Philips Research, illustrates the technology that has made ICD+ a reality.

Simon Turner, Vice President of Philips Research

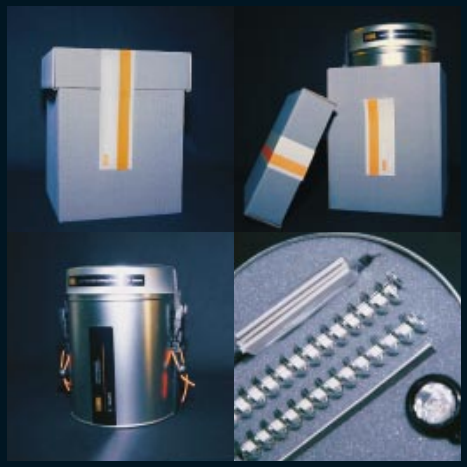
a positive response

"We were very pleased with the presentation and the subsequent coverage of the story"
Peter Ingwersen, Brand Director of Levi's® Premium

"Since Philips Design was the originator and visionary behind the Wearable Electronics project back in 1995, it was our belief that they would be the best entity to organize the press event for ICD+, the first tangible commercial wearable product. A good choice because the press event had the challenging task to communicate the first step of a vision instead of launching a new gadget. This was well done!"
Louise Verheij van Wijk, Project Manager ICD+, Philips Global Brand Management

living in the memory

As a memento of the experience, the guests receive an attractive metal case containing an information pack about ICD+. A virtual memory of the project and of the background to Wearable Electronics has also been made available on *www.i-wearforum.com*



Steve Osborne

Steve Osborne is a founder and Managing Director of 'Design Bridge Nederland', a 23-strong branding and packaging consultancy established in 1995, based in Amsterdam. He was formerly a Director of 'Design Bridge London', which he joined in 1987 after starting his career in Marketing with Brooke Bond Oxo (later to be acquired by Unilever).

He left university with a BSc and PhD in Chemistry, but the only outward sign of this scientific background is a tendency to curl up with a book on genetics or cosmology in preference to romantic fiction.

He admits to an 'unhealthy' passion for brands, both as a consumer and a marketing consultant, and can still sing advertising jingles from the early 60's.

the visitor

What is design?

On the first day, God said: 'Let there be light', and there was light. Now that's quite a neat trick, but sadly one that's only available to the omnipotent.

More recently, us mere mortals have developed enough grey matter to understand what light is (though we're still working on where it came from), and we have also developed ways of making it for ourselves. This was a long and arduous process of scientific enquiry, discovery, innovation, engineering and manufacture, resulting ultimately in a useful 'product'. This process, most of which is subject to constant updating and improvement, and sometimes the product which emerges, we call 'Design'.
This definition still leaves open the question of who or what is responsible for the fantastic 'designs' of nature. Like us for a start, though it is quite possible that we and all other life forms could be mere micro- and macrobial carriers through time of an even more fantastic piece of design – the double helix of DNA.

But to return to the 'man made' definition, it is interesting to note the things that we 'needed' to design. In rough chronological order: clothes, axes, (containment of) fire, spears, cave paintings, dwellings, jewellery, social systems, the wheel, swords, language (written), temples, trade....

If I may take the liberty of skipping a few thousand years, and millions of artefacts, we arrive at Prada shoes, Stealth bombers (with smart bombs), mega-cities, cars (lots), WAP phones, e-commerce and 'Prêt-à-manger' eateries. Of course the list is now quite literally endless, as modern life creates or imposes an infinite number of new needs for Design to satisfy.

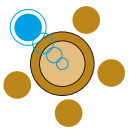
So we design the things we need, and we just happen to need a lot more than we used to. The force behind this parallel explosion of Design and human desires is of course technology, an ancient word describing 'the total knowledge and skills available to any human society'. New technology, such as the plough or the internal combustion engine, has rapidly enabled totally new, more 'productive' ways of doing things, allowing humans to prosper and grow.

Design has always been an integral part of technology, but ever since industrial technology gave rise to the phenomenon of commercial competition, Design, in the sense of 'form giving', has been more and more defined by its role as creator of desirability and differentiation.

Whilst Loewy's refrigerator, Le Corbusier's sofa or a Starck hotel interior might spring to mind, perhaps the pinnacle of this commercial aspect of design is something as apparently mundane as branded packaging. Before you fall off your (designer) chairs, consider this quote from Thomas Hine's *'The Total Package'* : 'Such instant recognition and understanding reveals the effective package to be an advanced technology, and a model for the many complex information interfaces that are part of contemporary life.'

So Design is the interface, the place where communication and understanding take place, between technology and humanity. As information technology accelerates to giddy speeds, the challenge for Design is to make sense of it all, and then make it enjoyable.

new website for Philips Design



What's going on here?

Plop... Hey, where did that come from? ***Plop!*** There it is again: the sound of a pebble dropping into a pool. Philips Design's new website opens with broad planes of bold colour interspersed with duotone or black-and-white photos and, in the centre, a button that's just begging to be clicked. And there's that ***'plop'*** every few seconds.
It's only after some experimentation that you get the idea: to enter, you need to drag a 'pebble' to that 'button' and drop it in.
A louder plop tells you you're right, and a new page opens up.

Involvement

It's certainly an unusual entrance. "We're trying to get people actively involved in exploring Philips Design online," explains Thomas Marzano, the site's designer. "We wanted to get away from the passive 'TV-mode' of interaction. With many sites, you don't need to think: a simple click and you're in. But, like zapping the TV, you're not involved. It doesn't *touch* you. Our aim's been to create a total involvement of the user by catching his senses and his mind."

Off-putting?

But won't people be put off by the extra effort needed? "That remains to be seen, of course, but I don't think so – at least, not our target audience. We're not afraid of losing general surfers or people who are looking for information in a hurry. We're aiming at people who are interested in working for or with us – potential recruits and clients. Like a TV producer, as a web designer you've got a choice. You can either chase high ratings or numbers of hits with something easy and that's forgotten as soon as it's over; or you can go for a site that makes people think, one they'll remember."

Experiment

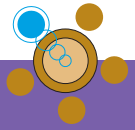
"You should see this version of *www.design.philips.com* as an experiment," explains Thomas. As such, it's not the perfect solution, and we know it. But it does serve our purpose in understanding how far you can push users in web design. Structural improvements are already on their way."

The Industrie Forum Hannover, creator of the prestigious iF design awards, has decided to honour *www.design.philips.com* with its **2001 Interaction Design Award**. The website was selected, together with 28 other multimedia projects, application programs and integrated hardware/software solutions, out of a total of 110 entries. The official award ceremony takes place on January 13 in Hannover, where the top 3 Best of Category awards will be given.

“A website to be remembered”

Het Financieele Dagblad, Holland

DESIGN FOR THE TOTA



AL BRAND EXPERIENCE

towards a new brand experience

VISION FOR LIFE

September 13, 2000
Museum of Modern Art, Stockholm info@philips.se

PHILIPS

Cool facts that make today's Sweden hot, hot, hot

- It's the world's third-largest rock and pop music producer
- It has the world's second-highest rate of home computer use
- It has one of the highest rates of Internet access
- It has the third-highest rate of mobile telephone use per inhabitant
- It's one of the world's leading fashion exporters

vision for life

Boosting brand awareness

When Philips Sweden wanted to boost public awareness of the Philips brand in the local market, it invited Philips Design to come up with some creative ideas. The result was Vision for Life, a 'brand event' designed to generate debate on the future and to show how Philips is preparing for it.

Ake Strömberg, CEO Philips Sweden

Joining the i's in Philips to the e's in Sweden

Sweden is a very dynamic market when it comes to the i-society, the e-world and the new economy. That's why we're particularly keen to establish Philips here as a leader in this field. We decided to initiate an annual event that would appeal both to young people and to our customers and partners – *Vision for Life: Towards a New Brand Experience*. The combination of speeches, round-table discussions and demonstrations was highly successful: I received a lot of spontaneous feedback from participants, such as "I didn't realise you were that advanced...", "Impressive...", "I'd like to come to your next *Vision* seminar...", and so on. Philips Design did a very good job of getting it all together. It really got across the message that Philips is a leader.

Balancing act

The main part of the event was a round-table discussion with four experts in the areas of economics, technology, business and design: Simon Bensasson (Head of the Future Emerging Technologies Unit at the European Commission), Kjell Nordström (Director of the IIB at the Stockholm Business

1/2 Ake Strömberg introduces the *Vision for Life* event

3/4 Kjell Nordström talks about 'The Funky Business', and how talent makes capital dance

5 Simon Bensasson

6 Josephine Green

School), Menno van Dijk (Principal at McKinsey), and Stefano Marzano (CEO of Philips Design). Moderated by Josephine Green, Director of Trends and Strategy at Philips Design, the discussion centred around the socio-cultural changes that are beginning to emerge, and how companies and brands can balance a commercial response to these with the need to pursue sustainable development.

Better get ready

At another session, Stefano Marzano, Philips Design's CEO, talked with students about the problems of creating a sustainable future within current and emerging frameworks. This resulted in a lively discussion of possible approaches and the sort of talents and skills that tomorrow's generation of professionals will need.

Kjell Nordström, Director of the IIB, Stockholm Business School

"An impressive well-organised event and a lot of fun, too."

Vision for Life event team:
Anton Andrews, Simon Bensasson, Tammo de Ligny, Menno Dieperink, Sebnem Elings, Jonny Farrigdon, Josephine Green, Rijndert Heijnen, Johnny Lippinkhof, Mona Malmquist, Eric Mattijssen, Kjell Nordström, Stefano Marzano, Eva Rahkonen, Ake Strömberg, Laura Traldi, Menno van Dijk, Mirjam Wouters

7/8/9 Simon Bensasson, Stefano Marzano, Menno van Dijk and Kjell Nordström discuss the challenges for brands and businesses in the search for a sustainable development, moderated by Josephine Green

10/11/12 Tammo de Ligny, Jonny Farringdon and Anton Andrews illustrate *Connected Pl@net, ICD+ and Living Memory* – three projects that illustrate the way in which Philips Design approaches the future

Food for thought – from the issues raised by Josephine Green in the round-table discussion

Trends	Questions
Mosaic society In today's individualistic society people choose to live life their own way. The mosaic of careers, relationships and lifestyles makes it more and more difficult to predict what people will want – how, where, when and why.	Can we still talk about a consumer? What new roles and relationships are evolving between this new 'consumer' and brands?
Experience society With their primary needs satisfied, people are increasingly looking to satisfy more emotional and even spiritual desires, to experience and explore rather than consume.	How can brands move beyond the 'manufacturer and seller' paradigm of the industrial era to become facilitators and stagers of experiences?
Sustainable society In their search for quality of life people are trying to find a balance between their wants and the planet's needs.	How does this growing concern affect brands and branding? What new challenges and opportunities lie behind the transformation of the consumer into a citizen?
Caring society Protection, security, control, health, safety and privacy are becoming increasingly important to people as their lives become more complex and stressed.	Will brands encompass the more traditionally 'female values' (of nurturing and caring) in the future?

new nomads
An exploration of wearable electronics by Philips

• is the new book by Philips Design, published by '010'

new

• illustrates a new lifestyle proposition

nomads

• explores the research carried out on wearable electronics

It is not technology, but the value system in which it operates that will determine how far it will enhance rather than diminish our future quality of life. If we accept that the future is always more in our hands, then we have to put in place values and processes that can nurture and care for that future. We need to create 'new rules' for a new age.

For the New Nomads we have started to design some solutions around the needs emerging from our futures research: to create a seamless integration between people, textiles and electronics that will enable us to reach out to the world; to stretch our capabilities and possibilities, while at the same time conserving our own and the planet's energy.

Josephine Green, *'New rules for a new age', New Nomads by Philips Design*

For further information: press.design@philips.com

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editor-in-chief
Stefano Marzano

editor
Laura Traldi

photo editor
Marike Schaafsma

creative direction
Ally Cane

art direction
Paul van Vorstenbos

copywriting
Baxter Associates
Philips Translation Services

for a free subscription or to notify us of a change of address,
please contact:

Servicebureau Jansen
Loes van Brienen
Ekkersrijt 4402
5692 DK Son
The Netherlands
philipsdesign@servicebureau.nl

about Philips Design:

www.design.philips.com

press.design@philips.com

for comments, remarks, or contributions please contact:

laura.traldi@philips.com

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